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are four. Five is a foolish number for a supper party."

"Will you sup with me, Lotta?" She did not answer him at once. "Lotta," he said, "if you sup with me now you must sup with me always. How shall it be?"

"Always? no. I am very hungry now, but I do not want supper always. I cannot sup with you always, Herr Crippel."

"But you will to-night?"

"Yes, to-night."

"Then it shall be always." And the musician marched up to a table, and threw his hat down, and ordered such a supper that Lotta Schmidt was frightened. And when presently Carl Stobel and Marie Webber came up to their table,—for Fritz Planken did not come near them again that evening,—Herr Crippel bowed courteously to the diamond-cutter, and asked him when he was to be married.

"Marie says it shall be next Sunday," said Carl.

"And I will be married the Sunday afterwards," said Herr Crippel. "Yes; and there is my wife." And he pointed across the table with both hands to Lotta Schmidt.

"Herr Crippel, how can you say that?" said Lotta.

"Is it not true, my dear?"

"In fourteen days! no, certainly not. It is out of the question." But nevertheless what Herr Crippel said came true, and on the next Sunday but one he took Lotta Schmidt home to his house as his wife.

"It was all because of the zither," Lotta said to her old mother-in-law. "If he had not played the zither that night I should not have been here now."

MUSICAL GOSSIP.

London journals announce the appointment of Dr. Sterndale Bennett, late conductor of the old Philharmonic concerts, and long distinguished for his musical attainments, to be Principal of the Royal Academy there, with Otto Goldschmidt, Jenny Lind's husband, as Vice-Principal to aid him.

The festival at Gloucester, England, last year, was supposed to have been quite successful, but no official statement was made until recently, for some unexplained difficulty in making up the accounts. It now appears that extraordinary success awaited that musical festival, the receipts for tickets sold alone, counting up £3800; a very large sum for that occasion, to which donations were liberally added.

Moscheles, although driven from his official connection with music at Leipsic's conservatoire, allowed himself slight relaxation from work in London, for soon after taking refuge there from rude Prussian force, he got up at St. James's Hall, on July 30th, a grand concert to relieve the sick, wounded and suffering of all nations engaged in this present war, in conjunction with a Ladies' Association for that laudable object. Jenny Lind and spouse with Parepa had already proffered their services and brilliant performances were expected.

The *Illustrated London News* boldly declares that "Crispino e la Comare" was produced with great success at Gye's opera House, the excellent singing of Adelina Patti and Ronconi's admirable buffo, making that "trifle" very amusing.

Chorley avers in a resume of Mapleson's just concluded opera season, that with invariable managerial habit, transactions have drifted along there instead of moving with any definite purpose. This bad feature may, in part have arisen from the nature of his company, which is anything but an Italian one, and possibly from pretensions of his *prime*

donne. Not all the applause, bouquets and journalistic praise—not all the natural power of her magnificent organ—not all her gains—in finish and executive ability, he probably means—can raise Titiens to anything like equality as a singer or actress, with former Normas, Semiramides or Lucretia Borgias. In German music of a less ornate character, she is more at home, making a real impression in Gluck's "Iphegenia." He regrets that "Le Nozze" was not given, but cares little for "La Vestale's" non-appearance in that opera house, as the latter in spite of its splendid second act, is—dry. He declares Trebelli the best vocalist Mapleson has and his meteor singer—De Murska—is less bright than last season. Sinico he considers very available, because she spoils nothing and is the best comprimaria known to his long operatic experience. Mapleson's best men have been Gardoni, our invaluable Santley, and Rokitsansky. Something may be made of Stagno as his Pedrillo in "Il Seraglio" proves. Mapleson's band, chorus and scenic decorations have been sufficient and liberal, he admits. Passing to Covent Garden opera he caustically remarks, that Gye's policy becomes stranger and stranger year by year. He denounces the holding of "Le Nozze" back until his last two nights and producing "Crispino e la Comare" before it, as that opera is weak in music and founded on a strained and foolish story. The Ricci operas, besides, he says, never obtained favor in London, but all failed. "Corrado d'Altamura" was injuriously affected by extravagant claims set up for a prima donna—English, but made Italian by name—which provoked outrageous dissent from assertion that she was a second Malibran. "Crispino" produced no effect at St. James' Theatre, because of its utter inanity, and he considers that Gye has now duplicated his stupid blunder in producing "Stradella," by this last effort to make a sensation. He recurs to Sullivan's concert for unqualified praise of Jenny Lind's singing of the "Three Ravens" and to make that praise more galling in contrast, he bitterly sneers at poor Grisi for singing on at concerts, with two little ballads for her whole repertoire, as he asserts.

John Thomas' new cantata on a national subject will be performed at the Welsh festival in Chester, and Edith Wynne, pronounced by Chorley to be the most promising young English singer, is engaged for it.

Benedict's new work for the Norwich festival is a setting of the legend of "St Cecelia" to words by H. F. Chorley.

Emile Pressard gets the "Prize of Rome" at the Paris "Conservatoire" this year, for music which has received high praise from distinguished judges.

Music still displays herself in some parts of Germany, despite its distracted state from war's alarms. Italian opera is announced at Homburg, a grand concert at Wiesbaden, and concerts are promised at Baden-Baden. All these are summer pleasure haunts and their proprietors must keep the ball rolling.

The *London Review* says "Crispino" was scarce worthy of production at Gye's opera as the music and book are both weak and the story uninteresting, but admits the opera has vivacity, and that, with capital singing and acting makes it go off with animation, giving it a certain appearance of success to general minds. It considers the trio in third act the best piece and there Ronconi and Ciampi figured to great advantage. Patti's exquisite singing and acting dignified Annetta's role, but Rossini's

feeblest opera were preferable in that critic's opinion to "Crispino e la Comare."

The *Examiner* says "Crispino" was produced at St. James' Theatre eight or nine years since by an Italian opera buffo company with little success. They also gave another Ricci opera, "The Brewer of Preston," which for comic acting and singing is better suited to both Patti and Ronconi. That journal says, "Patti trills her sweetest in closing act first, dancing to 'La, Lara, Lara, la la.' A better comic trio is seldom heard than in act third, done with immense spirit by Ronconi, Ciampi and Capponi, Ciampi carrying off his full share of the honors. For that scene alone, the opera is worth going to hear." We have collated various critical opinions upon that comic opera because here it was so decided a favorite with all shades of critical opinion and public feeling.

Cavaile-Coll the celebrated Parisian organ-builder, who stands high in that capital and points with just pride to "La Madelaine" and "St. Sulpice" for proof that his fame is well deserved, has made a raid upon England by an organ recently constructed for St. Simon Stock, a catholic Church at Kensington, London. The *Review* praises it highly as illustrated by Archer of London, Guilment of Boulogne, and Wider of Lyons, and especially dwells upon Walker's pneumatic action there introduced, with notice of that inventor's career, which does not fully disclose his constant ill luck in obtaining recompense for the signal benefit conferred upon builders and players by the pneumatic action. Cavaile-Coll, it appears, now uses that invention, but he and Walker no longer agree in pecuniary interest. The organ which introduced Cavaile-Coll to English church use, is not a large one, having but two banks of keys and the scheme is quite a moderate show. Excellence is awarded to every part of it, by the *Review*, and in every point that journal pronounces it perfect. What consideration will be given it by rival organ-builders and scientific men generally or the uninitiated public there, remains to be seen, but distinguished organ-builders will scarcely admit its superiority to instruments which have been England's pride for years.

It has been supposed that New York managers of public entertainments surpassed all the world in announcements or glorification notices of their shows, but the Crystal Palace, London, management really surpasses their best efforts in that line. For example, they aver in a weekly programme that nearly two hundred thousand visitors have attended there from July 1st to 20th, and for Tuesday, July 24th, they make this grand announcement, "The great gathering of the National Temperance League. More than 30,000 attended last year's meeting, but as on this occasion, excursions to the Palace run from Cornwall, York, Lancashire, the South Coast, and every part of England, and as the amusements comprise every body and everything, there can be no doubt this will be a really great day. Etrardo, Great Fountain, Choral Concert of 3000 voices, Public Meetings, Balloon ascent by Coswell, &c., &c." Saturday's bill was, "A great ballad concert at 5 P. M. and Palace brilliantly illuminated until 10 P. M. Reeve, Miss Edmonds, Levy—cornet—Mm'e Goddard." On Saturday, July 21st, the last operatic concert took place, when Mozart's "Il Seraglio" and miscellaneous selections were sung by De Murska, Lavini, Sinico, Ennequist, Bettini, Gunz, Foli, Bossi, Rokitsanski, Tasca and Santley, with full chorus from Mapleson's opera house under Mann's direction. All for 5 shillings.

Mrs. Merest, a London vocalist has written two

songs and advertises that "My Fairy" as sung by her is always enthusiastically encored, and is dedicated, by permission, to the Princess Mary Adelaide and is suitable for all voices, that "Farewell, it was only a dream" is dedicated, by permission, to the Duchess of Cambridge. Those songs are published at 7 Adelphi Terrace, where Mrs. Merest's terms for pupils and concert engagements may be known. That is a touch above New York self glorification, while it also means business.

Gye's closing week had "Il Trovatore," in which Vilda made her first appearance and Naudin his first London show as Mauricio. Morensi was the Azucena, Graziani "Il Conte di Luna." "Crispino e la Comare" was given a third time, "Fra Diavolo" was repeated once more. Patti reconsidering her position as "L' Etoile du Nord," took for her benefit its first act only, with the second act of "Faust" as her first and only appearance in that role for this season, and first act of "Crispino."

"Le Nozze di Figaro" was given on July 27th and 28th to wind up his performances for this season. Mapleson gave "Le Nozze" with Titiens, Sinico, Trebelli, Santley, Gassier, Bettini, Bossi, &c.

The beautiful Mathilde Dupuy has blessed L'Opera Comique with her presence on a three years' engagement, and, *on dit*, Auber makes her prima donna of his new opera for that establishment.

Bagier has re-engaged Mlle. Llanes for Les Italiens, and Stigelli has been re-engaged at San Carlo.

Robandi, an Italian army officer, is making a sensation with musical compositions.

La France Musicale says Bottesini has signed a very advantageous engagement for America—with Grau, probably.

Lange, an eminent organist, who made a sensation at Paris last winter, has been playing in Switzerland where Bulow and Wagner complimented him.

Wieniawski is reported as having obtained leave from the Russian government to pass two months in Paris during the coming season, and play his violin. If so he will not probably appear in Mellon's promenade concerts, though some journals have asserted his engagement there.

La France Musicale elaborately reviews Cohen's opera, "Jose Maria," in laudation, and praises the principal singers, Galli-Marie, Belie, and Montaubry, Melchisedech, Ponchard, &c., equally with Cohen who is greeted as a very dramatic composer of the school in which Gretry, Herold, Auber, and Halevy, shone.

Le Menestrel coincides in opinion, after promising that L'Opera Comique has brigands on the brain, of its opera plots, and that appellation is there chronic.

Roger made a sensation recently at Berlin as "Fra Diavolo."

Mayence recently benefitted in a matinee concert, wounded soldiers so far as 700 florins could alleviate their sufferings, and Mlle. Tipka had immense applause, while a very pleasant tenor, Ruff, received encouraging notice.

The German opera company closed their season at Rotterdam with recital of Schiller's poem—"Cloche."

Concerts and Italian opera go on at Baden, it seems, and Delle-Sedie took part in that opera under Benazet's direction. He with Brignoli, Scalese, and Volpini created a *furor* in "Don

Pasquale," at Liege—a special performance to honor the King and Queen of Belgium.

The Conservatoire scholars' exhibition at Paris lasted eight days.

A committee invite subscriptions to a monument in honor of Mery.

Carvalho has engaged Briet as Regisseur General at Le Lyrique and Le Menestrel awards him very high estimation in that very essential office. That director, like Cælebs in search of a wife, traverses Italy for a tenor equal to Romeo's role in Gounod's new opera.

Alfred Jaell rushed from London to Spa to play at the Casino, and *Le Menestrel* in reference to his diligence is quite enthusiastic.

Louis Napoleon had ample amusement while at Vichy, with concerts and operettes by Les Bouffes Parisiens, beside drinking the water.

The Boulogne Philharmonic had Grossi, Trebelli, Carlotta Patti, and Sivori to enliven their concerts.

Laudernau was delighted with her new church organ and its illustrators, especially with Battiste.

Augustine Durand, organist at St. Vincent de Paul, Paris, had a new mass performed recently which is highly commended, the "Kyrie" and "O Salutaris" particularly.

Howard Glover's book upon artists, managers and the press, had so far progressed that its first part had been published for one shilling.

The Florentine Quartet of Herr Becker and colleagues are reported as making successful progress along the Rhine. In Strasburg two concerts were so numerously attended, that a third in the spacious Temple Neuf was required to satisfy that city's greed for more. Becker is first violin; Hilpert, cello; Massi, second violin; Chiostri, viola; and the report says:—"It is difficult to conceive that any four artists can play more beautifully together." They played Beethoven's Quartet in E flat, Mendelssohn's in E minor, and excellent selections from other writers, in admirable style, getting "storms of applause," besides garlands from ladies bound with ribbons, intertwining German with Italian colors.

The *London Musical World's* Vienna correspondent speaks dolefully of music in Vienna, and says Rossini's "William Tell" had a very select audience when performed to re-open the Imperial Opera House. He speaks favorably of Nachbauer, from Darmstadt's grand ducal theatre, as Arnold, his voice being well trained, fine, and his style unmistakably Italian, his appearance pleasing and his acting that of an experienced artist. Notwithstanding the excellent general performance of that opera, the evening papers and war reports were heeded to its almost total disregard by the few present. He gave universal satisfaction as Lionel, but Mlle Bettelheim as Nancy, carried off nearly all the female appreciation, leaving M'ne Leutner with a thin dry voice, small chance for applause.

Maierhofer waked up drowsy Viennese with praise of "Lager Bier," so far as the few present could be roused.

Herr Herbeck tried hard to get up a monster vocal festival to benefit widows and children of slain "Austrian soldiers," but effected little benefit.

The seven Old Philharmonic Directors bade farewell to Sterndale Bennett, their conductor, by a dinner at Brighton's grand hotel. The *World* says he did his duty, sustained the fortunes and

reputation of that society against formidable rivalry and studied hostility, left it with a splendid orchestra, and will be again offered its direction.

A correspondent of the *London Musical World*, July 21, who fitly signs himself "A. S. S.," after quoting a transcendent puff upon Miss Watts, a Welsh vocalist, now King's scholar in the Royal Academy of Music, tauntingly calls out as if seized with the grise. "Let all Yankeedom try and beat that, if it can, which it cant." Just as if Yankees can now beat London puff-writers.

The London Academy of Music's annual concert to exhibit pupils and their proficiency, seems to have propitiated critics to praise the learned and zealous Gresham Professor who presides over that institution, warmly. Two pianists—Kate Roberts and Fanny Baker—soured by their performance away from the realms of promise to acknowledged sphere of accomplishment. Fanny Holland sang with such favorable regard as to gain a double recall, while other pianists and vocalists were fortunate in the approval they received. Dr. Wyld founded this rival institution, and has now by hard work raised up to two hundred and fifty pupils who manifest progress and marked talent. His triumph at this exhibition was enhanced by Moschele's presence, and doubtless he then felt rewarded for all the severe labor encountered in building up an institution which directly confronts a National Academy.

Aguilar has published a little book about learning the pianoforte, which critics praise highly for its practical hints on that almost thread-bare subject.

"Lavender Pitt" in the *World*, says:—"Mlle Lavigne, from the Paris "Conservatoire" created but an equivocal impression as Alice. Tasca with a tenor voice, of which a good deal may be made is by no means an effective Roberto, and De Muska hardly makes amends by her somewhat overstrained though by no means unimpassioned Grace song, for the irresolute tameness of her opening Cavatina. He calls "Ernani" one of the feeblest of Verdi's compositions, thinks Titien's "Elvira" the best since Cruvelli and considers the chorus in that opera super-excellent. He gravely avers Verdi's music in "Ernani" to be for the most part a series of climaxes, with nothing to control them. Another writer in that journal who signs himself "Simcock House" wails about tenors in this fashion: "The glory is departing from our tenors. We hear nothing of Tamberlik; Ginglini has gone; Wachtel has not come back; Mario cannot recall tones, though he sings better than when they were brightest." To make up for that desolation, he adds: "Recent years have been highly favorable to the growth and development of prima donnas. Five "Marguerites" have been heard at Covent Garden while Mario has been constant to "Faust"

In two years alone Gye has shown us some half dozen new sopranos—one or two really promising and none without a certain sort of merit. At both opera houses he thinks five can be counted each of whom can draw a full house by her own attractiveness—Patti, Lucca, Vilda, Titiens, De Murska, and then gravely asks, why did Lucca leave us previously? The British public is easily appeased, so excepting a few discordant geese, her welcome back to Covent Garden was like an indulgent parent's reception of a prodigal, and on re-appearing was found to be less demonstrative as Marguerita. Mr. House is snubbed by "A. S. S." for not knowing Titi-

ens as the first London Marguerita, and omitting her in his list which included Carvalho, Lucca Patti, Artot, and Berini, so proving himself rather over than under meek in statement of facts.

Hughes, who made such an immense sensation by wonderful performance on immense brass instruments at Jullien's concerts here, is said to be engaged for Bateman's concerts. So is Levy, the cornet player, and rumor brings Louisa Pyne to America for his English Opera scheme.

Bottesini is now understood to be engaged by Grau as conductor of his orchestra. Unless he were much underated by Paris and other large cities, when acting in that capacity, we think Mr. Grau has mistaken a brilliant solo player upon a three stringed double bass, for a competent director of grand orchestra and chorus. We have never seen a favorable comment upon his performance in that capacity, but often have noticed most unfavorable comment.

The Saratoga correspondent of New York Tribune, has a flattering notice of a newly arrived pianist and female violinist, which may be acceptable to our readers in search of new sensations: "Last night, we had a hop, and before it a concert. Miss Josefina Filomena from Valparaiso, Chili, 'a lady only 13 years of age,' as the programme describes her, made her first appearance in America, playing violin and piano. A dark, grave, preternaturally old-looking child, she came on the stage at the precise moment announced in the bill, dressed in white, with gaudy coronal and ribbons, and some glittering order of merit on her breast, she looked foreign, *outré*, and pitiful, so mere a child, so far from home, and playing to an unsympathetic audience of careless strangers. But her first performance, an elaborate, involved, very difficult and dreary fantasia of Alfred Jaell's, converted the listeners into friends. She plays the piano with marvelous skill and precision, her touch being delicate, and clear and strong. There is no soul in her playing, however. She is such a mite, that she is wonderful enough without. But she plays the violin, as if she loved it. Her awkwardness becomes a tender grace, her sharp elbows bend, her head droops low to the sweet voice of the instrument, her black glittering eyes grow soft and liquid, till the drooping lids hide them from the audience. Full and rich the tones float out, or pathetic with a shrill sweetness. Charming Miss Matilda Toedt must look to her laurels, or this swarthy little Josefina will pluck them off. She is coming to New York, and then you will all see if she is not a prodigy."

We remarked last week that no Italian Opera would be given at Theatre Francais, but refrained from noticing a rumored English Opera season there, which is yet, rather vaguely promised, but may appear in that house next month, before Ristori's advent.

The contract price for that matchless organ to be constructed for Dr. Montgomery's church by Henry Erben, is, we learn, only nine thousand dollars. When opened for exhibition, it will undoubtedly show more than one stop in the pedal organ.

Dr. Tyng's society will not build a new, but use the organ now in Beekman Street Church, for a few years.

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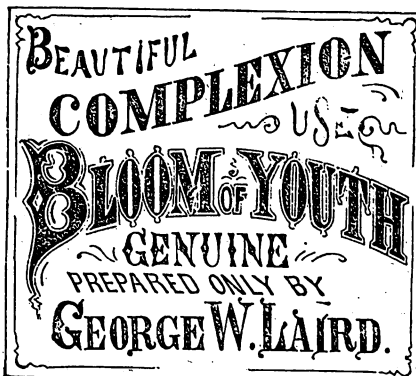
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